ANCIENT EGYPT

1931. JUNE. PART II.

CONTENTS.

1. TELL EL AJJŪL.
FLINDERS PETRIE.

2. UNE PETITE FIGURINE ARCHAÏQUE.
G. LOUKIANOFF.

3. THE UNITY OF MAN.
L. B. ELLIS.

4. REVIEWS.
GLYPTOTHÈQUE NY CARLSBERG.
TORSOS OF AMARNA.
THE NEW YORK EXPEDITION.
THE EBERS PAPYRUS.
KARANIS.
HIGH NILE OF TAHARQA.
RELIGIONS OF PALESTINE.
MEGIDDO EXCAVATION.
EGYPTIAN SCULPTURE.

5. JOURNALS.
ANNALES DU SERVICE.

6. NOTES AND NEWS.

EDITOR, PROF. SIR FLINDERS PETRIE, F.R.S., F.B.A.

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Editor of "Ancient Egypt,"
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TELL EL AJJŪL.

A FRESH site of more than ordinary importance has occupied all our energies during the past six months. While the excavations of Beth-pelet two years ago gave a good historical view of the Hyksos by a series of great tombs, the town of that age was hardly accessible, owing to the depth of remains of later ages. It was therefore most satisfactory to find the immense site of Tell el Ajjūl, a city of the Hyksos, entirely free of later occupation. A first glance in 1926 showed the early date, and in 1930 a further visit proved its importance and extent.

The operations of our advance camp were chequered in October by severe malaria, which prevented most of our expedition from starting work there. Of the local men employed, over a quarter were so ill that they had to be sent to hospital. After some weeks at Beth-pelet, however, we were able to join forces at Ajjūl by the middle of December, and could summon more trained Bedawy workers from further south by the beginning of January.

The difficulty due to malaria opened my eyes to the cause of the desolation of Ajjūl about 2000 B.C. Like the cities of southern Italy, it was abandoned as being too unhealthy. There can be no doubt that the population moved away to Gaza, about five miles to the north, and thus is explained the anomaly that the chief city of South Palestine is not on the river mouth of the same name, the Wady Ghuzzeh. This separation on the map had always seemed strange, but life at the place soon proved the reason. Thus Ajjūl is really Old Gaza, and the city was rebuilt elsewhere, as in so many other instances. Gerar and Lachish, Paphos, and even Aberdeen, have all been transferred from their original sites.

This old city of Gaza was placed on a bluff of sandstone, about fifty feet above the stream-bed. The rock was but soft, being a sand dune consolidated, mainly by diffusion of gypsum from the moist soil below. This penetration has also filled the overlying marl with white gritty lumps, which mark undisturbed soil. The sandstone was not level, and the city varies much in depth over the native rock. It covers, in all, about 33 acres or twenty times the area of Troy.

A remarkable feature in the history of the site is the great amount of denudation between the Copper Age and the Middle Bronze. Tombs of the early period, found in the plain below the tell, have been in some places almost entirely washed away, by a loss of seven or eight feet depth of tough marl or sandstone; one end of a long tunnel has been obliterated near the city gate, through at least eight feet of hard brown clay. A long period must be allowed for such changes. Later, an opposite change has occurred; the sandstone causeway across the fosse was flanked by a deep trench along the

side; the trench has been filled, the sandstone covered by a couple of feet of dense marl extending over the trench, and subsequently about twenty feet of earth has been washed down over it from the town. Of even later date there is a cobbled causeway at the filled-up level, yet presumably before 1600 B.C. All of these changes of surface, and probably of climate, show that long periods have elapsed within the ages of Copper and Bronze, rendering the Neolithic culture more remote to us.

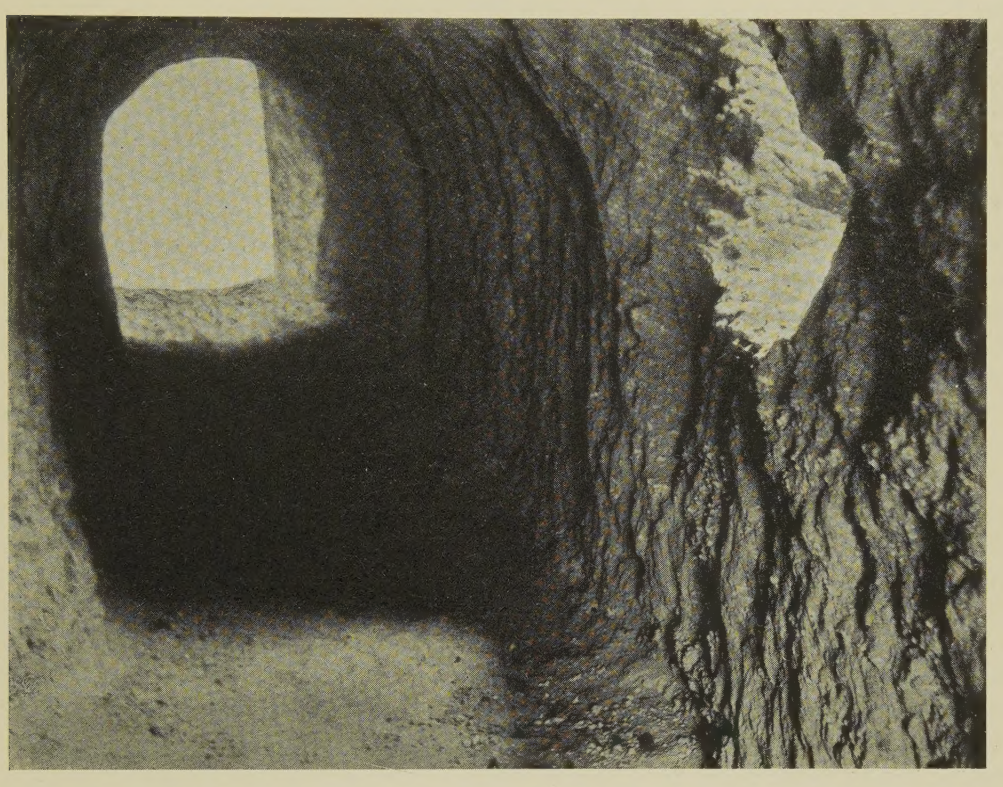
1. Bluff of sandstone hill over Wady Ghuzzeh.

The position of this site was of the greatest importance in the early civilisations. Ajjūl was the key city on the main road between Egypt and Asia. In crossing the desert from Egypt, the first large river mouth was the Wady Ghuzzeh, where harbourage for shipping was possible, and green pastures began. The city stood on the height above it. All the trade that travelled the great road must pass here; any attempt to cross the desert, in either direction, depended on this city for its success. Troy commanded a link between Europe and Asia, but this city commanded the only link between Africa and Asia. We may expect to find here the results of commerce through all the early ages. The weights which I have examined show that Egypt was the main customer, North Syria next, and Babylonia third in the business.

A chief consideration was security, as the place was the base of operations for Syria, or the first foothold over the desert from Egypt. For protection there was an immense fosse, 150 feet from edge to edge, dropping vertically

outside, and then sloping up at 35° to the crest of the bank. This is a fortification like the Central Asian fortresses of the plains, seen also at Homs (Emesa) where the outside edge is a vertical drop, and then a long slope covers the whole hill-side.

On the south side, facing the Wady, the sandstone is steep and no trace of a ditch could be found. The stream ran close to the hill and it appears to have been a permanent estuary, sufficient to prevent approach. The whole land



2. Tunnel with side port for working.

has been so much depressed and raised, since then, that the present levels bear no reference to the ancient conditions.

Besides the stream and the great fosse there were other defences on the plain outside the town. A great trench with sloping sides about thirty feet deep was partly opened, and near it are sunken roads cut into the sandstone. The same cuttings ended in a tunnel, which led deviously to the city gate, 500 ft. distant. It varied in height, about 6 ft. at the outer end, but only four or five in other parts. There were grooves at two points on either side to hold beams, by which it could be closed. At intervals there were side openings, through which the material could be removed; they were evidentally intended to be closed, and the flat bottom of the side pit supported a plug of earth for blocking.

The history of the successive periods, as far as can yet be seen, may be summarised as follows, stating from later to earlier levels:—

TOP
High level roadway, before 1600 B.C.
20 ft. of loess, washed down over gateway.
Two feet of road stuff laid over gangway and trench.
Denudation of brown clay near hill, and tunnel end;
and of tombs of Copper and Bronze Age (vi? to xv dyn.);
and baring of sandstone gangway.
Filling of gangway side trench by loess.
Tunnel cut in brown clay below gangway.
Great fosse cut round hill, leaving gangway.
Tombs cut in marl and sandstone, Copper Age.
Brown clay deposit N.E. of hill, marl further out.
Infiltration of sand by gypsum from below.
BASE
Steep sand dunes, blown in from coast.

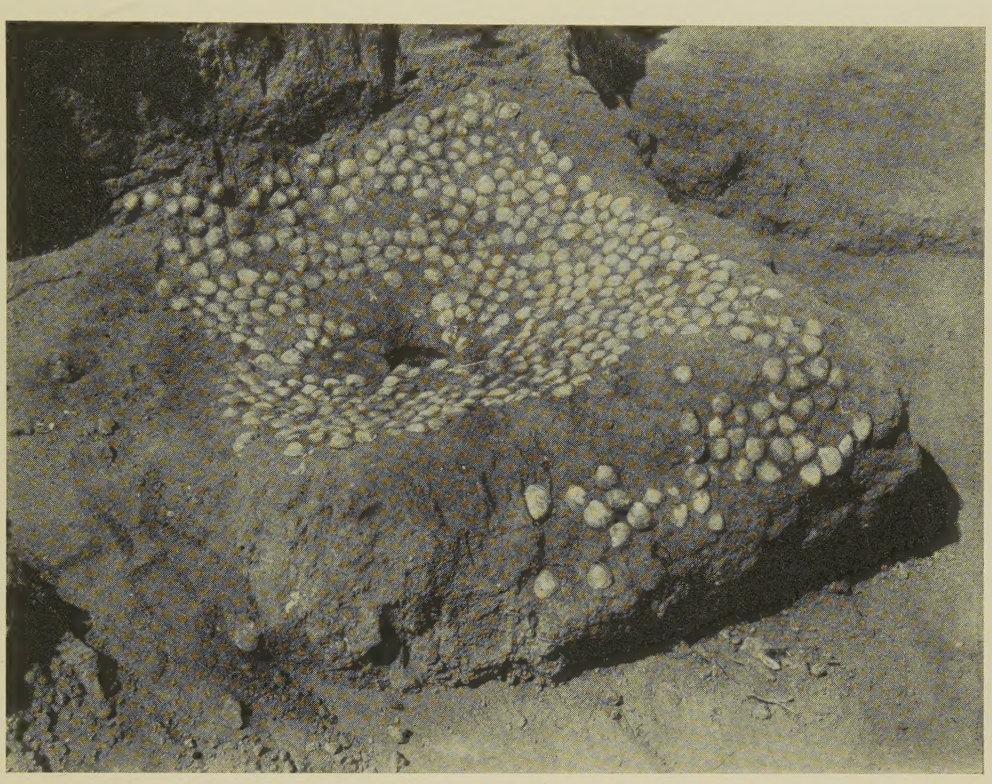
The tell is chiefly ploughland, and planted with figs in some parts, since the war. As it had been proclaimed an ancient site, the land enclosers could not claim rights. This was fortunate, as over thirty different holders had to be dealt with, owing to the system of individual share in joint inheritance in families. We gave compensation as a favour and not a legal right, for use of the ground, which has to be returned to cultivation.

For beginning the examination of the city, a narrow tongue of land was chosen, as it bore twenty-five feet of ruins, and the earth could be thrown in a ravine near at hand. Two-thirds of an acre was bared, and we exposed eighty rooms of houses, and cleared four streets. It was surprising to find house walls remaining up to eight feet high; the cause of their preservation was their burial in the ruins of their upper storeys. As the walls cover little more than a quarter of the area, their ruin filling the rooms would imply houses of at least two storeys above the ground floor. In some cases even the brick lintel and wall above it remain intact, and one could walk through the rooms, which only needed a roof to be habitable. The nature of the bricks favoured such preservation; they are of tough, hard, yellow clay, about $21 \times 14 \times 5$ inches, equal to a dozen modern bricks, and the walls were often one brick thick, 21 inches. They were brought from some distance, as such clay has not been seen in the neighbourhood. This is the Pompeii of the Hyksos Age, waiting to be dug out and planned, if donations can be raised. The roadways are usually six or eight feet wide, sometimes spreading out to ten or twelve feet.

The great gate of the city was partly examined, but will require much more clearance. A trench ran along the side of the sandstone causeway to prevent a massed attack. On clearing away the side we found a block of limestone far in, and may assume that a limestone gateway has to be found.

The other cities, Gerar and Beth-pelet, were of the age of Egyptian conquests, in which they rebuilt on a different plan each time, so that an old wall was rarely continued later. At Ajjūl, on the contrary, there had been continuous occupation, so that walls were raised on the same lines by successive owners. A room can be cleared out lower and lower, with but small shifts of outline through several rebuildings. In some of the houses, in the middle of the room there were raised square hearths, about three feet across, with plastered floor all round for sitting.

Two shrines were uncovered, each opening off a road; they were small chambers lined with white plaster. One stood alone, another had a passage of approach with a lobby before, and another after, the shrine. Part of the ceremonial used in entering these shrines is shown by the provision for foot-washing before the door. A raised wash-place was neatly covered with sea-shells, bedded in mud, about three feet across and half as high. In one such place there was a central hole, in the mouth of a large jar which stood in the



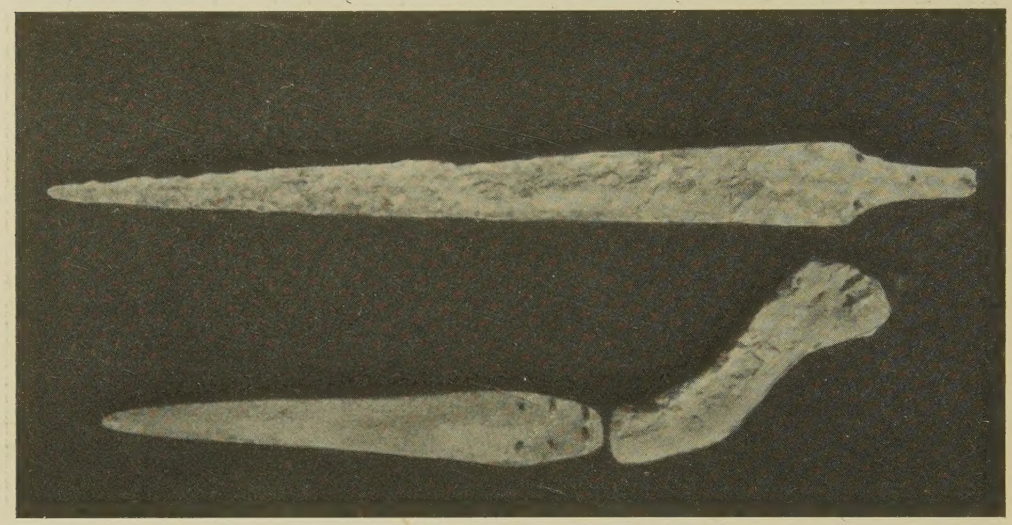
3. Ablution bench covered with shells.

ground beneath; at the other shrine, the wash-place sloped towards a drain hole in the ground, steined round. These places show that the custom of ablutions before entering a shrine did not originate with Judaism, much less with Islam, but was an old Canaanite custom. Similarly, the Hyksos tombs at Beth-pelet had large water-jars in a row by the door, like those described in the marriage at Cana of Galilee, "according to the purifying of the Jews," who copied the Canaanites.

The evidence of the date of the city is clear. It is covered with sherds of the Bronze Age, and only a few small patches of much later remains have been noticed. More exactly, there were three scarabs of Apepa I found in the upper level of the city, dating that to about 2250 B.C. Similarly, a bead found in a corn pit at the high level bore the cartouche of Amenemhat, before 2375 B.C. Nothing dated later than Apepa was found in the rooms. We must, therefore, place the desertion of the city about 2200; probably it was a gradual

movement over one or two centuries. In the cemetery a mixed region of rubbish contained a scarab of Sma-ka-ra, of middle Hyksos date, and also two scarabs of Amenhetep I. On the tell were some purely Egyptian scarabs of the xiith and xiiith dynasties, as Ptah-mery, the treasurer Senba, and the great scribe of the treasurer, Nehes (= *Scarabs* xvii, B D). Some other scarabs have early names that are new to us.

A passable imitation of Egyptian work, found in a tomb on the tell, is a squatting figure of grey limestone, 8 inches high. The style of the face, the thickness of the feet, and the general finish are not truly Egyptian. It was inscribed for the "devoted to Ptah-seker, the Intendant of the Guard of the Interior, Hor-ka"; the spelling is defective naming Ptah-serek with transposed signs. Similarly on the scarabs there are often errors, usually in reversed facing of signs. The Syrian knew something of the writing of hieroglyphs but was not really familiar with them.



4. Rapier and skew-handled dagger. Pre-Hyksos.

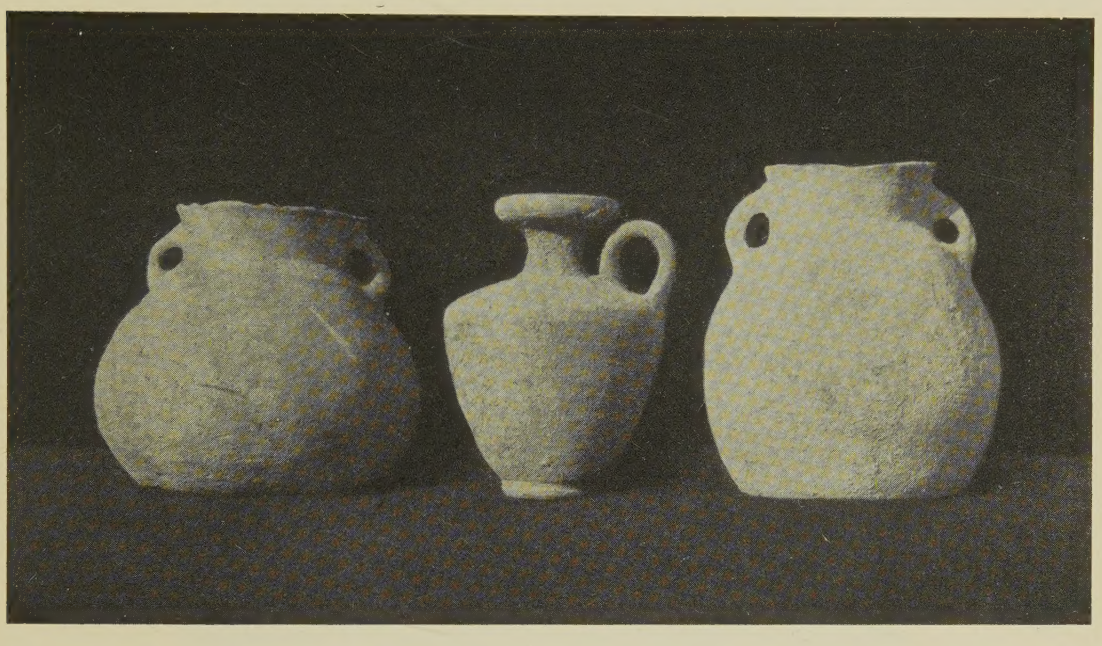
In the city three kilns were found, doubtless for pottery, and a large oven. The best kiln had a pierced table with the fire beneath it, as in modern usage, supported by corbelling of brickwork; another kiln had large bricks on end, made specially for support. One of these kilns must belong to the earliest remains here, as its blast-hole faces buildings of the lowest level, which would block the draught and must have been built subsequently. Perhaps the heap of wasters may underlie those houses.

Of copper and bronze work there were half-a-dozen daggers, besides a fine rapier eighteen inches long, found in a tomb. The skew-handled dagger is a type not hitherto known. A great number of lance-heads were also found in the city, more numerous than arrowheads.

Pottery abounded, and 470 drawings of new types or varieties were added to the *corpus*. Beside the classes known from the Hyksos tombs, there was an entirely new class of large flat-bottomed jars, found alone in the early Bronze, or rather Copper, Age tombs. Several kinds of painted ware came from other

lands, and some hitherto unknown is probably Anatolian. The incised patterns attributed to the early Bronze Age were found almost equally at all levels of the city; some examples show the origin of these patterns in well executed wreaths of leaves.

The cemetery has been examined on the north of the city. So far, the tombs there are in two distinct classes. The Hyksos period had burials of a type entirely different from those of that age at Beth-pelet. Instead of a bilateral chamber, there are circular pits twelve to eighteen feet across, and about six feet deep, with loculi around them for bodies. It can hardly be supposed that the pits were dug open again to place fresh burials, they would seem rather to have been chamber tombs, and might have lost their covering

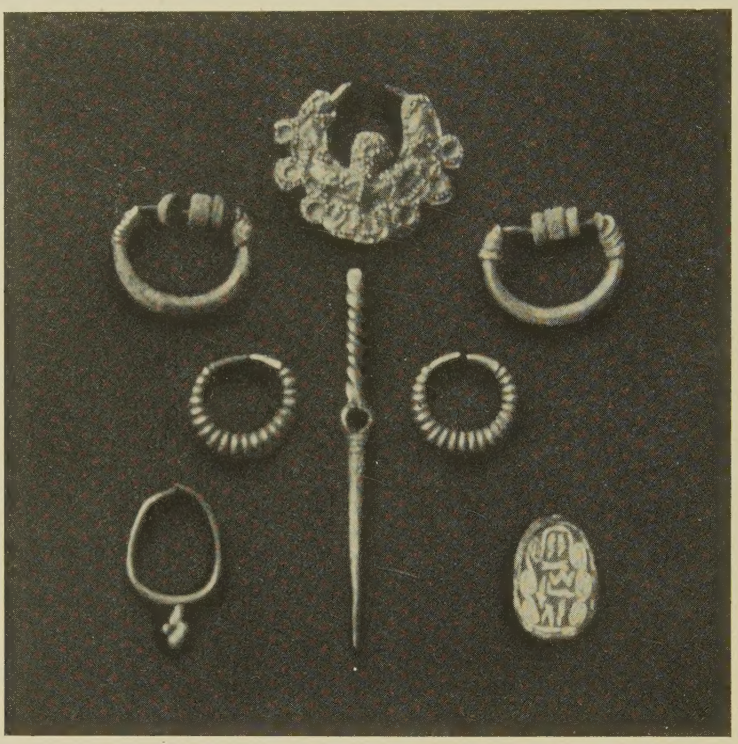


5. Two pots, Copper Age; vase, Bronze Age.

during the large denudation proved by earlier tombs. But what covering could it have been? There is no trace of a fallen roof of earth, only loose wash in them; nor is there any central pillar for a timber roof. They may have been roofed with long poles and matting or brush wood, like the first Royal Tombs in Egypt. The problem still has to be cleared up. There can be no doubt about the period, as the pottery is like that of Hyksos age in the city and at Beth-pelet. Perhaps the bilateral chamber and the loculus tomb belong to different people, Hyksos and Canaanite. As neither type is dated elsewhere in Palestine, the question remains open for the present.

The skeletons were measured as they lay, the bones being too much rotted for removal. The Middle Bronze people were short, men 61 inches, women 55 inches, the tallest only 67 inches. The skulls were broad, averaging 78 for cephalic index. In most instances they were distorted by pressure, and detail can only be ascertained by careful study. Those in passable condition were waxed, and brought away solid with hard earth.

Earlier than the loculus pits are the shaft and dome chambers. The shaft is square, and a slab of limestone covers the doorway to a domed chamber, entirely cut in the marl. The pottery is scanty, seldom more than a single large jar, flat-bottomed; it occasionally has a degraded wavy ledge-handle which links it to the late Neolithic period. It is thin, hand-made, but wiped round (perhaps on a turn-table), and poorly baked, a grey drab without any red firing. This pottery passes into a form with two ring handles at the neck, or occasionally a spout. Small cylindrical cups are also found here. These tombs must be of great age, as the whole ground of hard marl and sandstone has been removed by denudation in some instances, leaving only a trace of the circular tomb, with the large door-slab still standing upright, bared. So far, the pottery of this age has not been found in the city, even at the lowest levels.



6. Gold work. Hyksos Age.

The animal remains need study and comparison with recent examples. The ass was often buried, and in one tomb four asses lay in a chamber beside the owner. In some other tombs the horse was buried; as the skull measures 22 inches long, it would seem that the Hyksos had the great horse. They were therefore riders like the Turkish invaders later. A strange collocation was a mass of bones and skulls of men and animals; the limbs in some instances were completely separated, as the arm of a man and the leg of an ass, each excised from the scapula; some ceremonial purpose must be inferred. Another collocation was a compact mass of bones of men and animals crushed together, fifteen inches deep, and several feet across. In the mass were six gold hair-rings and some fine scarabs of the early xviiith dynasty. The abandonment of the gold suggests that this was a plague pit, when some epidemic attacked all vertebrates alike.

A few discoveries of gold occurred in the city. A gold falcon with upraised wings is covered with granular work; it had been lost in the mud of the street. In the grave of a child lay a gold toggle pin and pair of earrings: an obsidian scarab with these bore the wish "May Yaz make satisfied Mera." Here Yaz may be the name of a god, perhaps a Tyrian deity (if it is part of the name Jezebel).

We always give finders the value of any gold or silver, and so secure even minute beads. The best of everything has been kept at Jerusalem.

We are as yet only beginning to feel our way amid the questions in this great site. The succession of peoples, the Canaanite or Hyksos origins, the Neolithic connections, the positions of the palace and the temples, the strange mixture of human and animal remains, the sources of imported objects, the early relations with Egypt, await research. The purpose of the extensive rock cuttings, the history of the denudation, the relation of the tunnel to the city levels, and many other matters will have to be explained. Such a great site of dominant importance will show us much of the Patriarchal ages, and of the transitions of the periods of early civilisation. The material awaits us, and the amount of support from the public for excavations will determine how much of the history is to be discovered.

Flinders Petrie.

UNE PETITE FIGURINE ARCHAÏQUE.

Au mois d'avril 1927, en passant chez un antiquaire de la ville, j'ai été frappé par l'aspect bizarre d'une petite figurine en ivoire presque entièrement noircie.

J'ai jugé impossible de laisser là un objet si rare, et j'ai convaincu un Américain de l'acheter pour sa collection égyptienne.

C'est une toute petite statuette de $1\frac{1}{2}$ pouces de hauteur ; elle représente un enfant assis, les jambes repliées à l'intérieur et suçant un doigt de sa main droite, comme on peut juger d'après le mouvement du bras cassé et la marque du doigt visible sur les lèvres. Les lèvres de la figurine sont un peu tordues parce que l'artiste a été empêché de les sculpter d'un trait à cause du doigt qu'il a mis devant les lèvres. La main gauche repose allongée sur le genou ; la tête est coiffée d'un petit bonnet rond égyptien serrant bien le crâne.

L'attitude de la figurine est réglée d'après le canon pour l'Horus-enfant qui reste invariable pour cette espèce de sculpture dès l'époque des premières dynasties presque jusqu'au déclin de la civilisation égyptienne. C'est le même type, celui que nous voyons dans les figurines de lapis-lazuli nouvellement trouvées dans le tombeau de Toutankhamon, qui représente le pharaon en Horus-enfant.

La petite statuette du pharaon Pepy II, en albâtre, trouvée par M. Jéquier à Saqqara l'année passée repète exactement le même motif que la nôtre. Il y a si grand rapprochement entre la figurine en question et la statuette de Pepy II qu'on pourrait tout d'abord identifier son époque avec celle de Pepy II même sans autres indications.

Mais en examinant plus scrupuleusement le type, la matière, et la conservation de la figurine, nous pouvons constater une différence de caractère dans ces deux statuettes, différence qui prouve que la nôtre est plus archaïque. Les jambes repliées la rapprochent des statuettes en ivoire également trouvées par Flinders Petrie à Abydos et à Ballas et qui, d'après lui, datent de l'époque prédynastique.

De même, le travail du dos et de la taille de la figurine s'approche aussi de ces statuettes. (Voir « Abydos » par Flinders Petrie, Tabl. 1.)

Ce qui est encore plus frappant est la ressemblance de son type qui est très différent du type égyptien habituel même des premières dynasties. Déjà au moment de l'acheter, cette ressemblance m'a fait penser que cette figurine appartient à l'époque archaïque de l'art égyptien, c'est-à-dire aux dynasties entre 0-2e.

Sentant toute l'importance de cette trouvaille afin d'être tout à fait sûr de l'exactitude de mon opinion, je me suis adressé à quelques égyptologues connus. Le docteur Reisner qui après l'avoir le plus attentivement examiné m'a prié de revenir, et j'invitai aussi le chimiste M. Lucas. Celui-ci constata que le cou,

le bras et d'autres parties du corps sont couverts d'une couche de carbonate de chaux, résultat de plusieurs siècles. Il me donna la recette d'enlever chimiquement la couche de carbonate de chaux ainsi que la teinture noire qui, selon l'opinion du Dr Reisner, pouvait être ajoutée récemment.

Les conclusions du Dr Reisner furent les suivantes : la figurine est absolument authentique, elle appartient à l'époque des dynasties entre o-2e et nous fait voir un produit important de l'art archaïque égyptien. Les musées d'Amérique, me dit M. Reisner, seraient fiers d'avoir parmi leurs collections un si beau et rare échantillon de l'art archaïque égyptien.

Quant au poids de la figurine qui est anormalement lourde, il me dit que cela se rencontre souvent dans les antiquités en ivoire. Le poids de la figurine est 12,6 gr., son poids spécifique 1,4, ce qui correspond au poids de l'ivoire, auquel la figurine ressemble tout à fait extérieurement.

Pour avoir les renseignements supplémentaires je suis retourné chez l'antiquaire qui avait vendu la figurine. Je lui ai dit qu'auparavant la figurine n'avait peut-être pas la même couleur et n'était pas polie. Il m'assura qu'il tient de l'arabe vendeur qu'elle vient d'être trouvée dans le *sebakh* à Saqqara — chose que je supposais moi-même — et qu'il ne l'a changée ni de couleur, ni polie.

Ensuite j'ai montré la figurine aux autres égyptologues; entre eux Dr Borchardt me donna le conseil de la comparer avec la petite statuette du pharaon Pepy II en albâtre dernièrement trouvée par M. Jéquier à Saqqara. Mais cette comparaison était déjà faite et je conclus que la figurine en question est plus archaïque que la statuette trouvée par M. Jéquier.

Pour enlever la couche de carbonate de chaux, je procédai au nettoyage que j'avais déjà pratiqué dans mes travaux, croyant dangereuse la méthode chimique recommandée par M. Lucas.

Donc je choisis la méthode de nettoyage mécanique avec une toute fine aiguille et la loupe.

De cette façon j'ai constaté que la couleur noire de la figurine est restée toujours la même sous la couche de carbonate de chaux — cela veut dire qu'elle n'a pas été ajoutée récemment. Ainsi tout plaide pour la vérité de mon opinion que la figurine appartient à l'époque archaïque de l'art égyptien entre dynasties 0-2e.

Au point de vue artistique la figurine est remarquable par la minutie du travail. Ce qui est plus caractéristique c'est le type du visage de la figurine qui n'est pas égyptien — au nez grand, aux pommettes proéminentes. Mais l'attitude n'est pas moins caractéristique avec ces jambes repliées — ce qui nous fait croire en l'art et de la civilisation, qui ont existés à l'époque prédynastique avant toute la culture égyptienne que nous avons l'habitude de la connaître.

Pédoulas, Chypre.

Grégoire Loukianoff.

THE UNITY OF MAN.

(PART 2.)

Pictorial Art.

When our eyes have become used to the Egyptian disregard of perspective, we can recognise many familiar motives in their pictures. On the *recto* of the slate palette of Nar-mer, the king in the form of a bull is breaking down a city wall and trampling upon a fleeing foe. Sahura, in the form of a gryphon, tramples upon a prostrate foe, who presses back his heart against his breast in his terror.[1] It is represented as having actually left the body, *pery ib.* This motive of trampling upon a foe passed over to horsemanship: on Roman coins, the Emperor rides over animals of all kinds that represent his enemies. A carved ivory panel of Roman date, on the ambo of the cathedral at Aix-la-Chapelle shows an Emperor riding down and spearing the lynx of Gaul.[2] This motive was adopted by Christianity, and a dragon became the symbol of martyrs who took the faith to new countries: St. George was thus represented.[3]

On the slate palette of Nar-mer the divinity of the king is emphasized by his giant size: in the same way, the Virgin of Mercy is shown supernaturally large in comparison with the monks and nuns or hierarchies who are sheltering under her cloak, even as, in a similar representation, St. Ursula is gigantic compared with the eleven thousand Virgins, or as many of them as the artist could crowd under the folds of her mantle.

At death the Egyptian's soul (*ba*) came forth[4] as a human-headed bird, and hovered over the mummy in tombs and coffins:[5] the medieval soul left the body by the mouth in the form of a naked, sexless, miniature human figure,[6] and as such was weighed in the balance at the Judgment, received into Abraham's bosom, and held in a napkin by the First Person of the Trinity.

Composite narrative pictures are familiar in Egyptian art: the Judgment before Osiris is one of these. In it the deceased is shown arriving for judgment whilst his soul is simultaneously weighed in the balance; in the same way many episodes of the Last Judgment were combined into one picture by medieval artists: the Last Trump, the weighing of souls, the separation of the just and

[1] Borchardt, *Sahura,* p. 8, fig. 4.

[2] Kisa, *Das Pantheon am Ambo Heinrichs II.* in *Westd. Zeitschr.* XXV, 1905.

[3] The legend of St. George helps to explain all those in which a dragon figures. In the Acts of the Saints nearly all the early bishops of France, particularly those who founded episcopal seats, had to contend with monsters (*e.g.* St. Romain with the "gargouille" that was devastating Normandy). See Mâle, *L'art religieux ... du XIII^e siècle.*

[4] Breasted, *Development of Religion and Thought,* p. 56.

[5] B. M. Papyrus 10470.

[6] *Cf. Queen Mary's Psalter* (*Royal MS.* 2 B. VII f. 214 v.) in which two devils are seizing the soul which issues from the mouth of a monk who had died unconfessed.

the unjust, the casting of the damned into Hell mouth, and the entry of the blessed into Paradise. Salome may figure twice in medieval scenes of the Beheading of the Baptist, once dancing—or rather tumbling—before Herod, and again with St. John's head on a charger.[1]

The ladder was a recognised means of reaching heaven both in Egyptian and medieval ascents; doubtless the medieval artist was inspired by Jacob's Dream (*Gen.* xxviii, 12).

Hieroglyphic inscriptions almost always accompany Egyptian pictures and are used to supplement their meaning.[2] We find a similar use of ideograms in medieval art; a tree—that is, a stem surmounted by two or three leaves—indicates that the scene takes place on land, while parallel lines represent water; a tower with a door is a town, but if an angel guards the battlements, the scene is Jerusalem.[3]

The animal-headed gods of the Egyptians would have seemed less unfamiliar to former generations than to us, since throughout the Middle Ages the Evangelists were frequently represented as human figures with the heads of their symbolic creatures.[4] Moreover, the medieval traveller was fully prepared to encounter dog-headed tribes; the grotesque semi-human figures in illuminated manuscripts represented actual beliefs, and were not entirely figments of the artist's brain.[5]

The rays of the sun's disc rest beneficently upon the heads of Akhenaten and his family in scenes of the Aten worship, and the Holy Spirit descends in tongues of flame in countless representations of the Pentecost. Christ may even be represented as the Sun of Righteousness, for the natural sun within the Signs of the Zodiac may be replaced by the seated figure of Our Lord, and on the W. doorway of the abbey at Vézelay Christ appears with the Twelve Apostles in connection with the Signs of the Zodiac and the Labours of the Months.[6] (In this Pentecost scene, Christ is shown with hands extended, and from them flames emanate to the foreheads of the Apostles.) The spiritual nature of the Zodiac is clearly emphasized in these representations.[6]

Measurements and Calculations.

The earliest units of measure were taken from the human body. The Egyptians used *meh*, cubit (or Arab headrope?), *shesep*, palm, and *deb*, finger. We still measure a horse by "hands"; cubit is Latin for elbow; *brasse*, French

[1] *Pembroke Coll. MS.* 120 f. 5b.

[2] A. H. Gardiner, *Tomb of Amenemhet*, p. 15.

[3] Mâle, *L'art religieux ... du XIII^e siècle*, p. 2.

[4] *A.E.* 4, 1930.

[5] Ratrame, a monk of Corbie in the time of Louis the Pious, wrote a long letter on cynocephali to St. Rimbert, who doubtless expected to meet half-human creatures on his missionary journeys. According to Ratrame, cynocephali were sharers of human reason. He added an argument that he borrowed from Oriental art: St. Christopher was cynocephalous. (*Patrol.* CXXI col. 1153, quoted by Mâle in *L'art religieux ... du XIII^e siècle*, p. 330.) Note also the two cynocephali in the groups framing the tympanum with the Descent of the Holy Spirit at Vézelay—a carving influenced by Byzantine scenes of Pentecost—in which are shown the peoples to whom the Apostles will carry the Gospel (Mâle, *ibid.*, p. 328).

[6] James Fowler, *On Medieval Representations of the Months and Seasons*, in *Archaeologia* XLIV. "The reason why the Zodiac is so often placed in doorways seems to be connected with the idea of Our Lord as at once the Sun of Righteousness and the Door of the Church... As the natural sun is replaced in these examples by the Sun of Righteousness, so are the Signs of the Zodiac by the Twelve Apostles, the first to reflect light from Our Lord." (p. 185.)

for fathom, is from Latin *branchia*, the two arms, and *pouce*, thumb, is inch. All the European languages use the foot.[1] Common objects were used for weights. The Egyptian *deben* was the anklet, so named in the tomb of Hetepheres,[2] whilst the *qedet* was the finger-ring; the dram (Greek δραχμα) is a handful. The decimal system is based on our possession of ten digits, and to "calculate" comes from *calculus*, pebble. We know from 51 Hen. III that "32 grains of wheat, taken in the midst of the ear, should be the weight of a starling penny. Twenty of those pence should weigh one ounce, twelve ounces a pound Troy."[3] Moreover, "in times before passed, all great sums were paid by weight of gold or silver, as so many pounds or marks of silver, or so many pounds or marks of gold, cut into blanks, and not stamped ... the smaller sums were paid in starlings, which were pence so called."[3] Primitive methods of reckoning survive in the words tally and score.[4]

The ancient Egyptians were not unique in showing the plural by a triad group (*e.g.*, "Souls of Hieraconpolis"). There seems to have been a natural drift towards a triad (*cf.* Three Matrons, Three Charities, Three Nymphs, Three Children in the Fiery Furnace, Three Magi, and Three Women at the Sepulchre). Western medieval art was doubtless influenced by St. Mark's Gospel in showing three women at the Sepulchre, but standardisation was effected very early in the case of the Magi; Origen was the first to speak of them as three, and from the 6th century they were definitely three in number.[5]

Titles and Offices.

Translated literally, many Egyptian titles suggest very primitive conditions, but equally so do many of our own, once the glamour of familiarity has been pierced, whilst several quaint offices have vanished only recently from the Royal Household. For our present Sovereign has no Yeoman of the Mouth, no Knight Harbinger, no Serjeant Skinner, no Master of the Revels, and no Embellisher of Letters to Foreign Princes. Some Egyptian titles, indeed, are almost identical with our own, *e.g.*, Keeper of the Seal (*A.E.* 1925, p. 13, Nos. 350–1) or Intendant of the Seal in the privy and secret office of his lord, with Lord Privy Seal; Intendant of the Record Office under the Seal (*A.E.* 1925, p. 13, No. 348) or Keeper of Documents (*A.E.* 1925, p. 53, No. 757), with Master of the Rolls. Many Egyptian offices doubtless underwent evolution in course of time, even as our Lord Chamberlain attended to the royal comfort long before he censored plays; King Stephen's chamberlain assumed the name of his office in place of his own ancestral Norman name of de Tankerville,[6] which most people would prefer today. Ptahshepses, Chief of the Workmen, probably

[1] E. Weekley, *Romance of Words.*

[2] *Museum of Fine Arts Bulletin*, Suppl. to Vol. XXV, May 1927, p. 21.

[3] Stow, *Survey of London* (Everyman's Library), pp. 49 and 48.

[4] Weekley, *op. cit.* Tallies were sticks split and notched in such a way that the notches could be compared for purposes of identification. Scorers at cricket used to "notch" the runs. A very ancient functionary of the Exchequer, the tally-cutter, was abolished in the reign of George III.

[5] In the first chapter of Matthew they are simply alluded to as wise men from the east. The limiting of their number to three was doubtless influenced by the number of their gifts—gold, frankincense, and myrrh—and by the teaching of the theologians that they were prefigured in the Old Testament by the three sons of Noah—Shem, Ham, and Japhet—and symbolized the three races of mankind.

[6] E. A. Webb, *Records of St. Bartholomew's Priory*, &c., 1921.

knew as much or as little of architecture as did William of Wykeham, a clerk trained in the Exchequer, who acted as clerk or overseer of the King's works at various manor-houses and castles. If all records of the origin of the Chancellor of the Exchequer were lost, this title[1] would be as obscure as that of , which is translated by dragoman. A chancellor was originally a kind of door-keeper, or , in charge of a "chancel," a latticed barrier, a term that we now know in church architecture only, while in German it has survived in the word *Kanzel,* pulpit.[2] A budget was a little bag or purse in Shakespeare's day.

Manners, Customs, and Beliefs.

Manners and customs reveal many familiar traits, if we go back a little distance in our own history. When Akhenaten and his queen entertained the Queen-Mother, the bird course was eaten in the hand;[3] at the feast in the Bayeux Tapestry chickens are handed to the guests on spits, and a diner at Bishop Odo's table is tearing a fish to pieces and thrusting it into his mouth with his fingers. Spoons and forks were practically unknown at the time, and were rare even in high society until the 16th century. A writer on *La Civilité* in 1480 gave the following advice: "Prends la viande avec trois doigts et ne remplis pas la bouche de trop gros morceaux."[4] The varying standard of manners is well illustrated by two further examples: the first, a passage in the Customary of Westminster Abbey, in which the monks were enjoined to hold a cup with both hands according to the good old English custom—it was the Normans who had introduced the slovenly habit of holding it in one hand;[5] the second, Lady Lisle's gift to Count Palatine Philip of "my toothpicker ... because I did see him wear a pin to pick his teeth withal." In exhibiting himself as a fond husband and father, Akhenaten seems to have anticipated by over 3000 years the taste of a generation that appreciates domestic virtues in Royalty.

Seneferu, probably the first king of the ivth dynasty, added to his claim to the throne by marrying Hetep-heres,[6] a daughter of a king of the iiird dynasty: Henry VII, the first of the Tudors, satisfied the Yorkist party by marrying the eldest daughter of Edward IV. The importance in Egypt of descent in the female line seems strange to us nowadays, but it must have seemed less so in earlier times. For the rule that no woman might reign in France was only

[1] See a Dialogue written in 1176–8 by Richard Fitzneal, Bishop of London and Treasurer of the Exchequer under Henry II (*Cotton MS. Cleopatra A. XVI,* B.M. *Guide to MSS.* Part II [1923], p. 58–9), whence this passage:—

"The Exchequer is a rectangular table, about ten feet in length and five in width, placed like a dinner-table, with persons seated at it. It has a ledge about four fingers high all round it, that nothing ... may fall off. Upon the table is placed a cloth... The cloth is not of any kind you please, but a black cloth marked out by lines at a distance of a foot or a hand's-breadth apart. On the spaces thus marked are the counters, ranged in their proper order... And though the name of 'chequer' is properly applied to a table such as this, it is transferred also to the court which is held in the presence of the chequer."

[2] E. Weekley, *Romance of Words.*

[3] *El Amarna III,* Pl. iv.

[4] *V. & A. Guide to the Bayeux Tapestry,* 1921, p. 23.

[5] *V. C. H. London,* Vol. 1.

[6] *Museum of Fine Arts Bulletin,* Suppl. to Vol. XXV, May 1927, p. 21.

laid down in 1317 to debar the daughter of Louis X in favour of her uncle, Philip V. Thus in reviving his claim to the French throne in 1340, and in emphasizing it by quartering the lilies of France with the leopards of England in the Royal Arms, Edward III was but expressing a claim (through his mother, a daughter of Philip IV) that had only been rendered void by the passing of this so-called Salic Law. Furthermore, the whole history of the ancient earldoms of England shows that they were continually made the inheritance of females, who were customarily preferred to a collateral male heir.[1]

We now send cards wishing our friends a happy New Year, similarly the Egyptians gave rings or vases inscribed with the wish that Amen, Isis, or Bast might "open a good New Year for its lord."[2]

The medieval belief in magic expressed itself in a very similar way to the Egyptian. With amulets of the hand and leg, which are so often attached to their corresponding members in mummies, we may compare iconographic rings engraved with the figures of saints, namely, St. Barbara, for protection from sudden death, and St. Christopher for protection against sickness and flood, tempest and earthquake. Rings were also worn in the Middle Ages as a protection against disease or misfortune, either in virtue of the stones with which they were set or the talismanic inscriptions that they bore, while rings set with toadstones were supposed to protect new-born babes from the power of fairies.[3]

In a tale in the Westcar Papyrus a wax crocodile was thrown into the river and became a real crocodile which destroyed a guilty lover. A similar belief in the like nature of animate objects and their models is observable in later days: in Abbot Litlyngton's accounts for 1367–8 is the record of a payment of sixpence for a falcon of wax to be offered for a sick falcon,[4] whilst as late as the 17th century, inscribed metal objects were carried on the person, or deposited in certain spots, with the intention of bringing good or evil fortune to an individual or place.[5]

The benefit to be derived from several remedies in Egyptian medical papyri would not inspire confidence nowadays, nor would the talismanic value of a Latin inscription tentatively rendered as "A holy mind, honour freely rendered to God, and liberty to the country," though it has been found on church tiles and on a church bell, and was included by a 15th-century monk in a volume of medical recipes and charms.[6] Nor again would we now attribute virtue to the sound of a consecrated bell in averting peril from thunder and lightning.[6]

The ancient Egyptians made shoddy furniture even as we do: they substituted black and white paint for ebony and ivory inlay in their chairs and tables,

[1] *Herald and Genealogist*, VI, p. 186.

[2] *Objects of Daily Life*, pl. xii, p. 16.

[3] *B. M. Medieval Guide*, 1924, pp. 150–2.

[4] Westlake, *Westminster Abbey, The Church, &c., of St. Peter*, p. 119.

[5] *B. M. Medieval Guide*, 1924, pp. 163–4. See also p. 160 as follows:—"Both Egypt and Babylonia possessed at an early date highly developed systems of magic, and both played a most important part in disseminating magical knowledge... The confused mass of Babylonian and Egyptian magical ideas was sifted and classified by the Greeks, the Romans, and the Jews. Alexandria became the great centre of magical belief... The Jews after the Captivity had developed from Babylonian sources a whole classification of angels and demons, and it was they who immediately inspired the medieval magic of Western Europe, for in the 13th century the Spanish Jews compiled the Kabbala, an exposition of theosophic doctrines drawing largely upon the earlier Greek compilations from oriental sources."

[6] J. G. Nichols, *Examples of Decorative Tiles*, II, p. viii.

and painted the grain of wood excellently.[1] Our beds, chairs, and foldingstools are very much like theirs, and travelling trunks may still be seen under beds when space is limited.[2]

Pepy II was a typical child of any age in his eagerness to see his dwarf, and royalty continued to show interest in strange creatures long after his time. "Henry I built his manor of Woodstock with a park... He placed therein, besides great store of deer, divers strange beasts to be kept and nourished, such as were brought to him from far countries, as lions, leopards, linces, perpentines, and such other."[3] The first time that an elephant was seen in England was in 1255, when Louis IX of France gave one to Henry III.[4] We owe the pelicans in St. James's Park to Charles II, and the Zoo is the outcome of the Royal lions being kept at the Tower.[5]

The Egyptians were not the only people to ignore unpopular dynasties and to mutilate inscriptions containing hated names, as they did in the case of Hatshepsut and Akhenaten. There is a reference in the Inscription of Mes to the 59th year of the reign of Horemheb, showing that this king reckoned the reigns of his heretic predecessors as his own.[6] Similarly, one Ellis Yonge died in 1659, "in the eleventh year of his Majesty's reign," thus ignoring the Commonwealth.[7] The inscription on a Roman altar at Cleves now reads *pro salute Tiberii Claudii Caesaris Augustis Germanici imperatoris*, but a different name had originally started the titulary and had been chiselled out before that of Tiberius was cut: that hated name was Nero, and Tiberius must have been chosen because he was the only Emperor whose other names were the same.[8]

The classical language survived in Egypt for inscriptions long after it had been superseded by a more colloquial speech in daily life. In 17th-century England, works of imagination were still occasionally composed in Latin; it was not Burton's "intention to prostitute my muse in English" in his *Anatomy*, whereas Mulcaster, the first headmaster of the Merchant Taylors' School, which was opened in 1561, showed a more patriotic taste in his *Elementarie*:—"I honour the Latin, but I worship the English... Why not write all in English, a tongue of itself both deep in conceit and frank in delivery ... not any whit behind the subtle Greek for couching close, or the stately Latin for spreading fair."

[1] Tomb of Hesy.

[2] *Bull. Metrop. Mus.* 1918-20, Pt. 2, fig. 18, p. 26.

[3] Stow, *op. cit.*, p. 45.

[4] Matthew Paris, quoted in Bond, *Woodwork* ... I (*Misericords*).

[5] A. G. B. West, *The Liberties of the Tower* (*Edinb. Review*, July, 1925). See also Stow, *op. cit.*, p. 45:—"... in the year 1235, Frederick the Emperor sent to Henry III three leopards, in token of his regal shield of arms, wherein three leopards were pictured; since the which time those lions and others have been kept in a part of this bulwark, now called the Lion Tower..."

[6] A. H. Gardiner, *Inscription of Mes*, p. 11.

[7] E. A. Webb, *Records of St. Bartholomew's Priory, &c.*, 1921.

[8] *Bonner Jahrb.*, 1852, *Mars Camulus-Altar zu Cleve.*

L. B. Ellis.

REVIEWS.

La glyptothèque Ny Carlsberg—La collection Égyptienne. By Maria Mogensen. 4to. 129 pp., 793 figs. on 122 pls., 1930. 63*s.* post free. (Copenhagen, Levin & Munksgaard.)

This publication is worthy of the great collection which it describes. The plates are clear bright half-tone, which avoids deep shadows, individually well lighted. Unlike the national collections, this gathering is only forty years old, and it shows what fine results could be attained by liberal purchase of Carl Jacobsen, and by the taste of a scholar like Valdemar Schmidt. The descriptions have been carefully framed by Miss Mogensen, with comparisons and references. The figure-head is the basalt portrait, fig. 1, which has been variously attributed to some date between the 1st and xxvith dynasties. The minute detail is not of the Old Kingdom, the sculpture is far too good for the New Kingdom or the Renascence, too spirited for Greek influence. The portrait is not that of any of the xiith dynasty kings. It has most affinity with the Vienna head, in the structure of the features and the absence of a brow ridge. The xith dynasty seems to be the most likely source.

The tendency here is to post-date in some cases; No. 22 looks more like xxxth or Ptolemaic, and 23 is far too good to be Roman, it might be Ptolemaic. Figs. 353, 4, 5, 7 belong to the modelled heads of foreigners from Memphis, the series now at University College. The great panel of the festival scene, 703, from Memphis is here put back from the xiith to the iiird dynasty, on the ground of its resemblance to work of Neter-khet. Should this be affirmed it would imply that the high platform, on which the Apries temple was built, was of the iiird dynasty, as the blocks of this gateway were found thrown aside at the level of the platform. Work of the iiird dynasty would not have lasted exposed until the xxvith, even if we suppose it to have been brought up from elsewhere. It is a stretch to account for xiith dynasty work in that position, but the iiird dynasty seems quite unaccountable as a source.

Two Egyptian torsos from El Amarneh. By C. R. Williams. 4to. 19 pp., 2 pls. (Metropolitan Museum Studies, New York.)

This paper discusses the group of destroyed statues of Akhenaten and queen from Amarna. They had been brought out from the great temple, and smashed up in a heap. When Carter, excavating for Lord Amherst, found this heap, all the sculptures and chips were carefully collected and boxed up. The best pieces were exhibited at Oxford Mansions, and then the whole went to Didlington, as Lord Amherst's property. There the fragments were left in boxes, and no attempt was made to reconstitute the statues. After his death the whole mass was sent to Sotheby's, the larger and more distinct pieces were sold, and apparently 185 fragments which Mrs. Williams describes as at New York. The internal fragments needed to reconstitute the statues seem to have been thrown away as rubbish. Such was the sad fate of this group, which it is now sought to study and bring into some order.

Some misconceptions might naturally arise when brief records of nearly forty years ago are worked over by anyone *de novo*. The list in *Tell el Amarna*, p. 18, contains all that Petrie and Carter could do in classifying fragments on the spot. The piece of a tablet with hands bearing it, if not now visible, was probably thrown away at the sale. The place of destruction was not a "favissa" or regular temple deposit, but an open place far out, where the hated statues were dragged for execution. No such chips were found in the temple area, so the figures were not broken up there. When the pieces were packed at Amarna, it was expected that they would be very soon rebuilt, but as they belonged entirely to Lord Amherst, no one else could take up the affair. Such is the result of antiquities passing into private hands. The torso of a daughter (now at University College) was bought at Amarna in 1887, as recorded in *A Season in Egypt*, p. 26.

The discussion by Mrs. Williams is very careful, and recovers what can now be proved, but is foiled by the scattering of the material, which should have been reconstituted when all together. The reference to the British Museum which she quotes, does not belong to the Amherst group, but refers to the head which Perring obtained sixty years before.

The Egyptian Expedition 1929–1930. By H. E. Winlock and N. de G. Davies. 8vo. 42 pp., 42 figs. (Metropolitan Museum of Art, New York) 1930.

This report deals first with the reconstruction of the statues of Hatshepsut and their final homes; secondly with the details of the burial of queen Meryt-amen, wife of Amenhetep II. Unhappily only the pottery and baskets were left, all else had been robbed in the xxist dynasty, when the tomb was re-used for Entiune a daughter of Painezem. Her papyrus of the Book of the Dead was the principal object in the second burial.

The graphic section was a brief working up of results. The article deals mainly with the reliability of the figures of foreign races on the monuments. The discrepancy between figures of the prince of the Kheta in the time of Tehutmes III and of Rameses III is attributed to "gross blunder." It seems obvious, however, that the Syrian Kheta of the first period might have a chief of Syrian type, while the Anatolian Kheta who came down to join the great combine against Egypt, three centuries later, might be headed by a pure Kheta. There is ample room for changes in those turbulent centuries of Hittite advance. Keen as the Egyptian was in figuring foreigners on all occasions, we cannot accuse him of blunder without conclusive proof. The représentations of plants of Tehutmes III are sneered at without giving them any botanical study. All this attitude is not the way to advance a scientific knowledge of ancient life. Cases of similar very natural habits among different races cannot prove that the artist ignorantly attributed the habit of one race to another. We hope that the wide knowledge of Mr. Davies will be devoted to further record of facts, which can only be interpreted safely after we know much more about the lands around Egypt.

The Theodore M. Davis Bequest. Egyptian Art by Ambrose Lansing. 4 pp., 12 figs. (Metropolitan Museum, New York) 1931.

Mr. Theodore Davis supported excavations in the Tombs of the Kings; from this work he received objects of Akhenaten, Yuya and Tuyu, Tehutmes IV,

Saptah, and Tausert. He was also an active collector of fine things. His bequests, figured here, are from these tombs, and also especially the predynastic ivory comb with animal figures, a Syrianising figure of Amenhetep III, and a fine silver statuette of a woman only clad in jewellery. Many other treasures of European origin are figured in this report.

The Ebers Papyrus. By C. P. Bryan. 8vo. 167 pp., 7 pls. 1930. (Bles.) 10*s.* 6*d.*

This is a translation from the German version of Ebers. While the general knowledge of this papyrus has suffered from the need of training in anatomy and physiology, among translators, the present version suffers from a want of "being familiar with the Egyptian language and in sympathy with the ideas and methods of these ancient peoples," a requisite described by Prof. Griffith and quoted here. A mixture of jocularity all through scarcely fits the subject or its scientific appreciation. We need a study with comparisons of parallel prescriptions elsewhere, and with the light on technical words from the Edwin Smith papyrus, treated with due sense of Egyptian modes of expression; till that arrives, those who cannot refer to the Ebers translation, and subsequent studies, may find some idea of ancient medicine in this version.

Karanis. By Arthur Boak and Enoch Peterson. 8vo. 69 pp., 42 pls., 20 plans. 1931. (University of Michigan.)

The town of Karanis, now Kom Aushim or Wushim, lies at the N.E. corner of the Fayum, fed by the canal that ran round the east side of the province from Hawara. Much of it had been entirely dug out by sebakh diggers, and it was known as a source of papyri. A quarter of a century after Grenfell reported on it, Prof. Kelsey, wishing to excavate for papyri, began systematic work for the University of Michigan. He had the excellent idea of a survey of all the remains, and the proper publication of all the contents, pottery, coins, and apparatus. A sufficient staff was assembled, and the aims zealously pursued. Unhappily three years later Prof. Kelsey died, and the inspiration of the scheme ceased. Nothing has been published, until the present account of the topography; we await the publication of the pottery as dated by the coins and papyri. This is especially needed as the searchers for papyri have hitherto neglected to publish any series of pottery. In the detailed description of houses given here, there is not a single date suggested. Some groups of coins are described apart, without any definite relation to the buildings, though they should have dated the surrounding walls pretty closely. The plans are carefully detailed, but there is no key plan to show their position, nor any levels marked to prove the relation of buildings. Much more is needed, to fulfil the intentions of Prof. Kelsey.

La haute crue du Nil, et l'averse de l'an 6 du roi Taharqa. By Vladimir Vikentiev. 8vo. 118 pp, 7 pls. 1930. (Université Égyptienne.)

This is a combined text of two steles, one from Mataaneh near Edfu, the other from Koptos. Both are partly defaced but, being exactly the same text, they supplement each other. The substance of the inscription is that Taharqa implored an abundant Nile from Amen, that he might "not produce misery in his reign." The Nile then rose regularly, and increased daily, reaching the high land of the south and the islands of the north; the earth was like the

primal ocean, without any bank seen in the river, after the rise had reached Thebes. It was therefore entered in the annals as unparalleled. Six pages follow on the god Hemen, mentioned on the stele. He belonged to Hefat, close to Asphynis. As offerings of land are made to him by Taharqa, on this stele, it may be presumed that he controlled the flood above Thebes.

The Religion of Ancient Palestine in the Light of Archaeology. By Stanley A. Cook (Schweich lectures). 8vo. 252 pp., 39 pls., map. 1930. (Milford.) 12*s.* 6*d.*

Any work on religion in Palestine labours under the difficulty of the very mixed sources of the beliefs. To view them all, end-on, at this distance, is to see a vast confusion, needing a detailed history step by step before they can be understood. Yet such a history is sadly lacking; the paucity of inscriptions, the slight local detail, and the over-shadowing proportion of Jewish and Classical ideas, leaves the older basis obscure. The penalty on any author who handles the subject is that he can only lay out a vast array of fragmentary details, which present research cannot yet render into a coherent whole. The work of Dr. Cook is thus a necessary step towards a synthesis, but leaves a reader baffled by masses of facts which can scarcely yet be joined into a continuous structure. It is a necessary stage before we can proceed, but much more historical detail of dated material is needed before a general picture can be visualized. The work is essential as a source-book and a guide; if this generation is diligent in discovery, the next may see the meaning of things which are now mere chips.

The work was a summing up in 1925; few of the later discoveries are mentioned although by 1930 the archaeology of Palestine was more developed. The method of the work is a division in three chapters, on the generalities of Syrian religions, on the deities and temples in pre-Roman times, and on the same in classical times. The plates comprise a very needful selection, though more examples are desirable. The footnotes throughout form an index to the literature on the various subjects, a mass of spade work which will save hunting for detail down to date. It will seem a contradiction to write of religion in Palestine without Judaism; but as that is a literary subject it is carefully avoided, and only implications from outside sources reflect upon it.

On the Egyptian side, several additions might be made. At p. 32, the winged sun-boat appears in the 1st dynasty (*Tombs of Courtiers* ii, xii). P. 38, the so-called "Philistine" tomb is of about 680 B.C., by a scarab of the late Menkara. P. 45, not only is the hand of god a symbol, but the finger of god, a carved wooden finger springing from a falcon head (U.C.). P. 46, the *onkh* is figured on a cylinder, as being given by king Khondy to a Syrian subject. The origin is a girdle tie, with two ends and bow knot. P. 60, the wide field of the Hyksos scarabs gives many sacred figures. P. 62. That incense altars are older than the Exodus is seen at Serabit, where they were much too heavy to move about. P. 83–4. The burials of a child at the corner of the fort of Tell Retabeh (Raamses) and of portions of bodies under corners at Hawara, confirm Macalister's view. P. 86. The lamp and bowl burials occur also at Lachish and Gerar, under buildings. P. 109, another slab of the riding goddess is at University College. P. 126, and pl. xxviii, the game-board is again entitled Astarte; it is only a late form of a well-known early game-board (*Sedment* I, xxii). P. 139, the flying swallow (or rather goat-sucker) is an amulet as far

back as the ixth dynasty (*Sedment* 6, xii). P. 167, for the pillars before a shrine see the details on a gem (one example in *Objects of daily use* xiv, 229) where the pillars support doves. P. 183. Marna can hardly be separated from the common title of generals in Syria, Maryna, in Egyptian. P. 213, the "flat cakes," on the tympana of architraves may have been large golden shields originally. Solomon made 200 "targets" or large shields, beside the 600 bucklers of the guard (see I Kings x, 16, xiv, 26).

Dr. Cook's final conclusions are to be pondered. "(1) The land of Israel —Palestine itself—is in completest touch—archaeologically—with the larger area of which it is an organic part; but (2) it has an individuality of its own. There is, in fact, a certain protest or reaction against other religions, even those which best enable us to understand Israel. In close contact with Egypt, but un-Egyptian, lying at the tail end of states which were bound up with Mesopotamia and Anatolia, and throughout exposed to the incursions of desert tribes, the small land must hammer out its own career or be swallowed up. The evidence seems to shew that the exclusiveness, the self-consciousness, one might say, which characterize the religion of Israel date from an early if not pre-Israelite period... The non-Israelite and pre-Israelite conditions of life and thought supplied the material which the great reforming minds of Israel, at certain epochs, reshaped and invested with a fuller content." This is parallel to the Christian development of the Hermetic, Essene, and Philonic thought and phraseology which had prepared a fitting ground.

New Light from Armageddon. By P. L. O. Guy. 8vo. 68 pp., 61 figs. (Chicago Univ. Press) 1931.

This is a summary of results of the most complete and systematic excavation of the present time. Having a perennial budget and a prospect of removing the whole of Megiddo in the next half century, the scale and detail of the work naturally exceeds all other in the field. It begins with a list of seven present workers and eleven who have been there formerly.

The desertion of the old Tells in the Esdraelon region is attributed to malaria, caused by the neglect of water channels. All of the Expedition went down with malaria at Megiddo, but by control of all the water in the neighbourhood, and screening of the house, no cases have appeared in three years past. A serious preliminary work is the exhaustion of the cemeteries at the foot of the hill, to allow of dumping the great mass of earth from above. This work is still going on, and will probably produce more objects than the city. The pottery found is much like that in the south, of the same age.

A successful plan for air photographs is letting up a balloon carrying a camera; it requires to be ten feet diameter, so it is hardly practicable amid less ample methods. A large area of the Solomonic city and stables is now exposed, and an important conclusion is that the buildings were of "three rows of hewn stone and a row of cedar beams" (I K. vii, 12), that is to say, stone for four or five feet, then a wall-plate to fix the uprights which carried the roof; the upper part of the wall was, then, in brick, and the whole much like mediaeval half-timbered work. The stables are quite unmistakeable, and explain portions of similar buildings found at Tell Hesy and Gezer; rows of *mazzeboth* and "sacred places" are out of date.

An interesting scaraboid is described by Mr. Staples. It bears the usual figure of the Egyptian king as Mentu, a winged gryphon, with double crown and kilt, *onkh* before it, and a locust in the exergue. The three Hebrew letters are *kh·m·n*, the "image" of the king. More than twenty parallels of gryphons are illustrated, but are hardly needed to explain the usual emblem of a conqueror. A close parallel in Palestine is the seal (*Beth-pelet* I, 10, xxxv, 427) with a royal Mentu sphinx and reading L. HYM.

Churches at Jerash. By J. W. Crowfoot. 8vo. 42 pp., 14 pls. 1931. (Brit. School of Archaeology in Jerusalem.)

The expanse of ruins at Jerash attracted those whose interests lay in the Christian period, rather to the neglect of the greater problems waiting in Palestine. The clearance of the ruins has been carefully done, with detailed plans and studies of the architecture. The most attractive feature was the mosaic work of the pavements. The style is most like the North African mosaic. The coloured plates of the mosaic views of towns show what impressed those who saw them, the square corner towers, the domes in Alexandria, ridge roofs in Memphis, the white colonnades seen through the gates, the arched gateways lighted by a lamp hung in the middle. While the views are frankly mere symbols, yet the distinctive features must be true. Now that this work is done, Mr. Crowfoot is engaged on the historic problems of Samaria, back to Omri and the old town which he took over.

Greek Ostraca. By J. G. Tait. Vol. I. 8vo. 181 pp. 1930. (Egypt Exploration Soc.)

With perseverance Mr. Tait has copied here 1170 ostraka of different collections. More than a third belong to our collection in University College, London, and another third are of Ptolemaic age in the Bodleian. The principal results of such documents are in the directory line, for which so much modern publication is storing material, and in the more immediate interests of prices and law. Tax receipts, and registers, are the largest class. Among those here is a list of outfit in the second century B.C. Saddle 120, bag 340, sack 75, cloak 30, alabaster flask? 300, sandals 110, scrap box 40, purse 10, winter cloak 60. These prices seem high, even if in debased Ptolemaic drachmae, yet they cannot be in copper (Bodl. 321). The artaba of wheat at 4 B.C. was $3\frac{1}{2}$ drachms, or about 20*s*, a quarter (U. C. 195). Wages in the second or third century A.D. were 12 obols for a man and 8 for a woman (U. C. 339): the value entirely depends on the debasement of coinage at the time, when it was rapidly waning. The prayers for the Emperor are of liturgic interest (U. C. 415). The Red Sea ostraka stated to have been found at Koptos were bought there, but may have been brought over in recent times for sale. It is to be hoped that Mr. Tait will have opportunities in the more grateful field of papyri.

Upon Slavery in Ptolemaic Egypt. By W. L. Westermann. 4to. 69 pp., 1 plate. 18*s.* 6*d.* (Milford, and Columbia University Press) 1929.

This discusses a portion of the law on the sale of slaves, preserved on a papyrus of about 190 B.C. The tax on sales was—as usual—farmed out, and the law regulates what the contractor could claim. The tax was to be collected by the notary when recording sales in the public market. It amounted to 1 in 12 from the seller, the same from the buyer, and a 1 per cent monopoly to buy

up the services of the piratical slaver Dicearchos, beside 1 in 24 brokerage fee to the city. Altogether there was a clog of 22 °/₀ on every public sale of a slave, which must have tended to drive transfers into private dealing. If it were agreed that all the tax should be paid by one party, the total was to be 24 1/3 per cent. Any one outbidding after a sale must pay 1 in 24 fresh brokerage. On slaves sold under a legal execution for debt, the total charge on the buyer was 21 °/₀. On those seized for debts to the royal treasury, 19 °/₀. As this would simply reduce the price realized, the treasury really gained nothing. On persons enslaved for debt, the charge was 5 °/₀ from the lender, the same from the borrower, and 1 °/₀ for registration.

The system of taxing sales of slaves existed in the sixth century at Cyzicus, and probably in Athens. Without a legal registration there could be no legal hold on the slave, so the State was almost bound to get the profit of a quarter or fifth of the value at every change of ownership. A summary of the new material on slavery shows four sources: (a) foreign wars, (b) purchase, (c) selling for debt, (d) by birth. Prices range for men 112 to 150 drachmas, about half a year's wage, for girls 50 to 300. Informers about fugitive slaves had 100 drachmas for three slaves. The taxes raised were on import, on sales, on debtor slavery, and on manumission.

Races of Africa. By C. G. Seligman. 16^mo^. 256 pp. 1930. 2*s.* 6*d.* (Thornton Butterworth.)

This is a masterly summary of the distribution, structure and customs of the principal divisions of the peoples in Africa. Dealing with Egypt, the surrounding kindred tribes are described, but without regard to the cultural and skeletal evidences of conquering migrations into Egypt from outside. Such changes do not make great physical differences, though all important in the history of culture. The self-contained form of Africa renders the racial questions simpler than they are in the great area of Europe and Asia.

Egyptian Sculpture. By M. A. Murray. 8^vo^. 207 pp., 55 pls. 1930. 15*s.* (Duckworth.)

This work gives a fully detailed study of the changes that have passed in the long range of Egyptian history. Seven periods are set out, and in each the statuary and reliefs are described, with some notice also of the painting. To begin with, the methods of the artist are stated, the building of composite figures, the varieties of relief and of painting, the mode of training, the materials, the canon of proportions in each period,—all of these should be understood and realised.

The Amarna style is accepted as a fact *de novo*, and excluded from a Cretan descent. Such a revolution seems to need an ancestry; may it be that Mitanni was the basis for this growth? So far we know nothing of the north Euphratean work, apart from the clumsy Hittite style. In the late times of the xxv–vi dynasties, some notice of the fine ushabti carvings in stone and glaze may supplement the scanty sculpture of a larger size. The striking growth of the art in every respect during the Ethiopian occupation deserves more credit; it arose entirely before the Saite rule which only took over the movement full grown. Twice or thrice before, the same outburst followed a southern conquest, in the iiird, xth, and xviith dynasties.

The block-maker and printer should supply more gradation and lighter printing.

The account of the mode of treating the details in each statue will be a stimulation to observing such facts. The work is worthy of its subject and will be a valuable text book for study.

Détails relevés dans les ruines de quelques temples Égyptiens. By E. Naville. 4to. 67 pp., 54 pls. 1930. (Geuthner.)

This publication is of material which had been collected by the late Professor Naville; it has been arranged by the care of Mme Naville, and part of the text completed by Prof. Jéquier.

The first part deals with Abydos. Four plates give the ceremonial scenes of the Apet festival, from the chambers, usually locked, beyond the Table of Kings. There follows an account of the sculptures in the temple of Rameses, with 27 plates of the scenes in the Khita war, and 5 plates from scenes of offering to Min. Various well-known subjects appear, as the Shardana guard, the beating of the spies, the drowned Hittites; less familiar at the Ramesseum are the processions of captives with elbows tied together, and the piles of cut-off hands; three pages of text also remain. One plate gives the detail of hieroglyphs in colour, copied by Mme Naville. A good example of the ritual dance of the king holding vases, concludes this part.

The second part contains 15 plates of the sculptures of Behbit el Hagar drawn by Mme Naville from the paper squeezes taken in 1895–7. Owing to the crowding of blocks in the pile of ruins, few of the scenes were complete enough to be joined together. At the close are two plates of copies from Sebennytos. All of the sculptures are Ptolemaic.

Memphis à l'ombre des pyramides. By J. Capart. 4to. 415 pp., 391 figs. 1930. 35*s.* (Vromant.)

This work aims at the interest of the general public; illustration on almost every page, heavy paper (5 lbs.), a lack of petty detail of dates and dynasties, all mark the drawing-room book, and we hope it will reach many who only have romantic ideas of mysteries and mummies, and so bring about a better frame of mind. There is moreover much that students should not miss, in illustrations that are new and useful. There is a division into fourteen chapters, some dealing with the principal localities, others grouping examples of the foreign wars, religion, art, high and low life, and other points of view. A full index of illustration, by number and by subject, is supplied. After this we should note what new material this contains for reference. The valuable illustrations are, p. xiv, xv, air plans of Saqqara and Gizeh. Fig. 43 head of Dad-ef-ra, also 162. 63 casing of third pyramid. 69 temple of Sahura. 72 Nile figures of Sahura. 86–103 work of Zeser. 131 statue of Zeser. 155 Decree of Uaz-ka-ra. 177 Decree of Snefru, Dahshur. 243 Ivory figure of Menkaura. 251 Hetep-heres carrying-chair. 296 Shepses-kaf head.

Egyptian civilisation, its Sumerian origin and real chronology. By L. A. Waddell. 8vo. 223 pp., 21 pls. 1930. 12*s.* 6*d.* (Luzac.)

Previous books by Colonel Waddell have dealt with subjects so far apart that few could really estimate their claims. This last work, however, deals with familiar material, which can be handled with certainty, and a decisive valuation

made of the mode of treatment. The tablets of the 1st dynasty are here transcribed line by line, Sumerian signs are placed below each, and translated. Let us take the most complete tablet of Aha. First are two regular sacred barques on water, of well-known type, but they are translated *lugal* = king. Then come two supposed signs, which do not exist, but are read *Min-as*, a king's name. Then the well-known figure of a shrine, with curved roof, is wrongly copied and supposed to read *Bara* = Pharaoh. This shrine has an enclosure before it in which is the familiar standard of Neit; this is impossibly transformed, compared with a sign to which it has no resemblance, and said to read *Mushsir* = Egypt. At the entrance of the enclosure are two poles with a plain triangle on each; these triangles are made into complex signs, without any authority, and compared with signs which have no resemblance. Not a single Egyptian figure is correctly copied, and there is scarcely any Sumerian sign which is like the supposed original. The next portion is similarly treated, and the supposed *Min-as* name is extracted from entirely different signs from those first taken.

The second line is equally impossible: many strokes are added in order to form a resemblance, though there is no trace of such on the original. The baseless additions, and lack of correspondence, even after such doctoring, must condemn any such treatment. To any one familiar with the early Annals the meaning of the line above dissected is quite simple. In one year there was a festival of two sacred barques, the shrine of Neit was built, and there was a feast of the birth of Amiut, all under king Aha. The chronology is equally impossible, seven centuries later than the shortest Berlin dating. After this, it is useless to try to follow out further conclusions.

Propos sur l'Art Égyptien. By Jean Capart. 8vo. 306 pp., 188 figs. 1931. (Vromant.)

These lectures were delivered with the useful purpose of interesting American audiences in the more spectacular scenes and discoveries, such as are already familiar to our readers. However necessary this exciting view of the subject may be to gain attention, it leaves an impression of romantic treasure-hunting, which hides the hundred-fold or thousand-fold effort of dreary work necessary for results. The illustrations here are abundant, but would have been better for lighter printing.

The Land of Troy and Tarsus. By J. E. Wetherell. 8vo. 264 pp., 16 pls. 1931. (Religious Trait Soc.) *7s. 6d.*

This book will open a much wider horizon to some who may only think of Asia Minor in terms of Paul's journeys. The Hittites, Argonauts, Amazons, Troy, the mother-goddess and the more historical persons are all outlined, before reaching familiar ground. There is not a hint that Schliemann entirely mistook the date of the city of Troy, and that the treasure which he found was far older than the legend. Artemisia's capture of Rhodes is mentioned, but the story of her brilliant scheme is not given. In a book of this year it is out of date to say that the Taurus pass remained inviolate and "now seems to be closed forever to the audacious invasion of shrieking locomotives." That railway has long been the best route to Palestine.

JOURNALS.

Annales du Service. xxx, i.

Keimer, L.—*Quelques hiéroglyphes représentant des oiseaux.* This article touches on many matters. The quail is named . The tuft on the front of the *ba* bird is stated to be a caruncle: such is unknown in Egypt now. In the best early hieroglyphs it is on the throat; that is the position of the excrescence on the jabiru (*Mycleria Senegalensis*) found on the White Nile and Bahr el Ghazal; this bird has been brought to the Cairo Zoological Garden. The black ibis is the *gm* bird: the white ibis is the *hb* bird of Thoth; the crested ibis, *ăh*, is the *Ibis comata.*

Yeivin, S.—*Ptolemaic system of water supply in the Fayyûm.* This describes supply pipes of brick laid along streets at Philadelphia, and probably connected with stone-lined pits in the street for drawing water. Over these pits were square structures with doors. The model of one such, with a drinking trough outside, is in University College.

Mahmud Hamza.—*Excavations at Qantir.* Inscribed blocks of Ramessu II have long been known there, lately great quantities of fragments of coloured glaze tiles have been found. In the government work were found many ostraka naming Pa-Ramessu-Meramen, the Delta residence of the Ramessides. The glazed work included a Semitic captive, figures, tiles with alabaster inlay, and multicolored glazes, and beads; while the quantity of moulds and fragments prove that the actual factory was here. Some moulds are of Merneptah, Sety II, Ramessu III, VIII, and X. Pottery nozzles of bellows were found, probably from the glazing furnaces.

Daressy, G.—*Recherches géographiques.* This deals with the names in the Hermopolite Delta nome, Panephysis and Menzaleh, the Onuphite nome and monuments of Tell Tébilleh.

Wainwright, G. A., and Bannister, F. A.—*A Graeco-Roman glass head.* This appears to be the head of a king (Ptolemy?), of manganese glass, about 70% SiO_2, 20% K_2O, 10% CaO.

Winlock, H. E.—*Late dynastic embalmers' table.* This a slab of hard limestone, 88 inches long, 43 wide, and 10 high. At the end it slopes down, draining into a curved basin. Along the sides are carved the lion's head and legs usual for Egyptian couches. It has a raised band all round the sides. It was found about Medinet Habu, and it is suggested that it was made for the embalming of one of the queens of the xxvth or xxvith dynasty.

Annales du Service. xxx, fasc. 2, 3.

Jéquier, G.—*Pyramides du Moyen Empire.* The pyramid of Ra-user-ka Khenzer, with *nebti* name *uah·mestu,* has been examined, and the black granite capstone was found. Stones are dated in years 1, 3 and 4. A diorite statuette, without name, is attributed to this king. It is presumed that he is No. 16 in Turin papyrus of xiiith dynasty.

Another pyramid made larger than that of Khenzer is to the south-west, but no name has been found. The wavy walls are left unexplained; this form of construction, however, is for stiffening, and being thinner is economical of bricks. The passages and trap-doors are like those of the Mazghuneh pyramids. Plan and section are given.

Near the pyramid of Pepy II was found the pyramid of Ra-qa-ka Aba (vii. 3). A passage led to the single burial chamber, of which the E. and W. walls have been destroyed. This was lined with texts. Parts of 450 lines of text remain. A general idea of the pyramid temple of Pepy II is given, but no plan.

Emery, W. B.—*Archaeological Survey of Nubia, 1929–30.* About 50 miles' length has been examined, and 2,000 graves recorded, but where a cemetery did not seem of importance, only specimen graves were cleared. The contents of some tombs are sketched (not typed), and there does not seem to be any fresh light on the period.

Lauer, J.-P.—*Restaurations ... dans les monuments de Zoser.* The question of the treatment of the fragments of building was settled by restoring them as far as possible into position. The fresh blocks, in place of those missing, are retreated on the face; the fragmentary pieces were built up with brick and cement. The long passage has been roofed, to protect the row of fluted columns.

Étude sur quelques monuments de la IIIe dynastie. Here M. Lauer describes details of some of the buildings around the Zeser pyramid.

Sami Gabra.—*Fouilles à Deir Tassa.* This account of an attempt by the Service of Antiquities to follow up the discoveries of Brunton, shows no knowledge of the details of the prehistoric ages, and a complete confusion of the Badarian and the earlier Tasian period. At least the writer does reply to the worse error of Firth misplacing the Badarian civilisation. No advance can be made without much closer attention to the evidences already published.

Chevrier, H.—*Travaux de Karnak 1929–30.* The iiird pylon has been partly taken down and rebuilt, and a great block of sandstone of Tahutmes II found, also one of Amenhetep II in alabaster. In the south side of the pylon, more has been obtained of the monument of Senusert I which it is hoped may be completed.

In the hypostyle hall some columns have been consolidated by thin cement under pressure, and ferro-concrete bars used to secure parts in place. The monument of Amenhetep IV has been further cleared. Among the pieces of statue is one of that king, nude, and asexual.

The temple of Sety II has been cleared and consolidated.

Gauthier, H.—*Le sarcophage N° 6007.* This red granite sarcophagus from Gizeh has, carved in relief on the lid, the outstretched skin of a leopard, another example of such carving is on a sarcophagus found by Reisner (54934 Cairo). Similarly skins are painted on models of sarcophagi on funeral boats, now in New York. It is suggested that such skins represent that worn by the priest in the funeral ceremonies. The inscriptions of Ar-ne-ur on 6007 are discussed.

Keimer, L.—*Notes Additionnelles.* This reports additional examples of the jabiru and the *Pluvianus aegyptius.*

Firth, C. M.—*Excavations at Saqqara 1929-30.* The basalt paved corridor on the east of the pyramid of Userkaf has been traced. The pyramid temple of Unas has been cleared and planned. The gateway of red granite had been left unfinished, and was completed by Teta. This is of historic importance, as proving that there was no political dislocation between the vth and vith dynasties. A small pyramid, with single passage and chamber, south of the temple, is compared with a small pyramid by the temple of Userhaf, and the tomb of Zeser at the south of his great court. The latter contained a gilt wood baldachin, and it is suggested that all of these three structures were temporary burial-places, before the completion of the pyramid. If so, this custom would explain one of the small pyramids adjoining the Meydum pyramid.

The galleries discovered by Barsanti in 1900, below the Unas temple, were briefly examined. They contained fragments of stone vases and sealings of the iind dynasty, presumably belonging to a great tomb which was cleared away by Unas.

The ruins of a large pyramid east of that of Teta were excavated, but no name was found. It is conjectured that this belonged to Aty.

Lucas, A.—*Ancient Egyptian wigs.* These have been examined, and it is concluded that they were made of human hair, or a few of vegetable fibre in late times, and none of animal hair or wool.

Engelbach, R.—*A monument of prince Merneptah.* This block has figures of Ramessu II offering, and of "his son, the prince, generalissimo, royal son, Merneptah *maa kheru.*" The figure to whom he is offering is Isis, but that is over a complete erasure, which it is proposed was that of the god Set. It is concluded that Ramessu usurped a previous monument and that Merneptah was able, during his father's lifetime, to remove the figure of Set.

Comptes-rendus. 1930 Oct.–December. The cuneiform tablets of Ras Shamra are alphabetic, using 28 letters: the language is Phoenician with Aramaean traces, in some respects it approaches Assyrian rather than Hebrew. The subjects are accounts, letters, and ritual. The main document is a sort of epic poem of 800 lines; the principal personage is Taphon, and deities named are Anat, Alein son of Baal, Asharat, Ashtart, Dagon, El Hokmot, the god of wisdom, and Din-El the justice of god. (Compare the great dedications at Constantinople to the Divine Wisdom and Divine Peace.) The date of these tablets is about Rameses II.

At Khan Sheikhun, 25 miles north of Hama, stands a mound 60–80 ft. high; it is formed of twelve ft. of earliest settlement, about 2000 B.C. For sixteen ft. above this is a settlement with more pottery. The upper thirty ft. is of earth heaped to carry a platform for a city on the top. This was walled with brick and stone, and was of the Bronze Age: over its ruins were four successive towns of the Iron Age. The second of these is of about 700 B.C., probably the Assyrian Ashkhani. The highest level was abandoned about 300 B.C.

At Tell 'As, about three miles west of the above, is a cemetery; the tombs abound in pottery, some like the earliest of Palestine.

At Suban, eleven miles north of Hama, there are four Tells of the Bronze Age.

Mouseion, No. 8.

Zenghelis, G.—*Les Bronzes Antiques.* Having obtained unexpected treasures of bronzes from the sea, the Greek government entrusted them to the professor of chemistry at Athens, and his new methods of cleaning seem to succeed. The process is repeated soaking for long periods in distilled water, aided by a more rapid treatment of the surface with a steam jet. This appears not only to remove the salt, but to loosen and detach the grosser corrosion without disturbing any fixed patina. A discussion follows as to whether any artificial patina was intentionally formed by treatment anciently. The conclusion is that a lustrous black sulphide of copper is ancient, being used on special parts of statues.

The rapid green corrosion of copper was studied. That it is not organic was concluded because after baking the bronzes at 140° C. they were still liable to be attacked. The treatment with aluminium and glycerine jelly did not suffice to remove all the chlorine in five weeks. Electrolytic reduction to metal was then tried, but needed to be continued for five days.

Bulletin of the Museum of Fine Arts, Boston. June 1930.

G. A. R., N. F. W.—*The Art of seal engraving in Egypt in the Middle Kingdom.* The excavations at the forts and cemetery at Semna provided 183 scarabs and other seals; from the fort at Uronarti came nearly 5000 impressions, from about 500 different seals. The whole collection is of dynasty xiii, probably of the first half. The varied objects on which the sealing had been attached are impressed on the back of the clay, in a way so familiar at Kahun and elsewhere. About half the impressions were from doors or sacks. The large official sealing had the countermark of the private seal of the official. This was evidently like the large bronze seal, with a seated Horus figure for a handle, now at University College. Drawings of 10 official seals, 18 with private names, and 139 pattern seals are given here.

NOTES AND NEWS.

In our September number last year (p. 83) reference was made to the division of antiquities from the Field Museum expedition at Kish. We are glad to hear from Mr. Field that the groups of objects are kept complete, although they have to be allotted to the Iraq Museum, the Field Museum Chicago, and the Ashmolean Museum Oxford.

Miss Murray writes "Prof. Seligman has called my attention to a wrong description of Nyakang in my article on the 'Bundle of Life.' The exact description is given in Prof. Seligman's *Cult of Nyakang*: 'an object called Nyakang, which is kept wrapped in *dammur*, i.e. the common cotton cloth of the Sudan'; and in the same author's article 'Shilluk' in the *Encyclopaedia of Religion and Ethics*, 'his effigy called Nyakang, which is kept wrapped in a piece of *dammur*... My informants said that Nyakang was more or less cylindrical in shape and two to three feet long, by, perhaps, six inches broad.'"

The work of the British School at Old Gaza is fully reported at the opening of this number. The lectures to the public have been largely attended, and the annual exhibition will be held at University College, July 6 to 25. The publication is in progress, and it is hoped to print in the autumn.

Meanwhile the need of funds for this large field of historical research is more insistant than before. Fresh students are pressing to come, the opportunity is great, and the limit of our discoveries is solely the public support of the excavation. We can easily double our output of results if those who care for knowledge will double the means of work.